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CONTENTS.

INDIAN CARPETS

AND

RUGS.

Illustrated by

Three Page Plates in Colours

and

Sixteen Page Plates in Monochrome.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

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Asian Carpet Designs

By W. GRIGGS

(27 years in the service of the Hon. East India Company, and Secretary of State for India).

A Crown (20 by 15 inches) Series of 150 plates, in 6 Parts, each containing 25 plates, superbly printed in colours, and enclosed in a strong ornamental Box Portfolio. Price £18 net.

In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkoppf, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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W. GRIGGS & SONS, Ltd., HANOVER STREET, PECKHAM, S.E.
AND BERNARD QUARITCH, 15 PICCADILLY, W.

NOTE.

With the next part of this Journal (April, 1906) the projected series of 100 plates (several being fully coloured) will be completed in six parts (Nos. 89-94), and a Monograph on "Indian Carpets and Rugs," descriptive of the whole series of 100 plates, will then be issued, forming Volume XI. of the *Journal of Indian Art and Industry*

E. 13605

Woollen Pile Carpet. Tanjore.

Woollen Pile Carpet. Hyderabad.

Woollen Pile Rug. Srinagar, Kashmir.

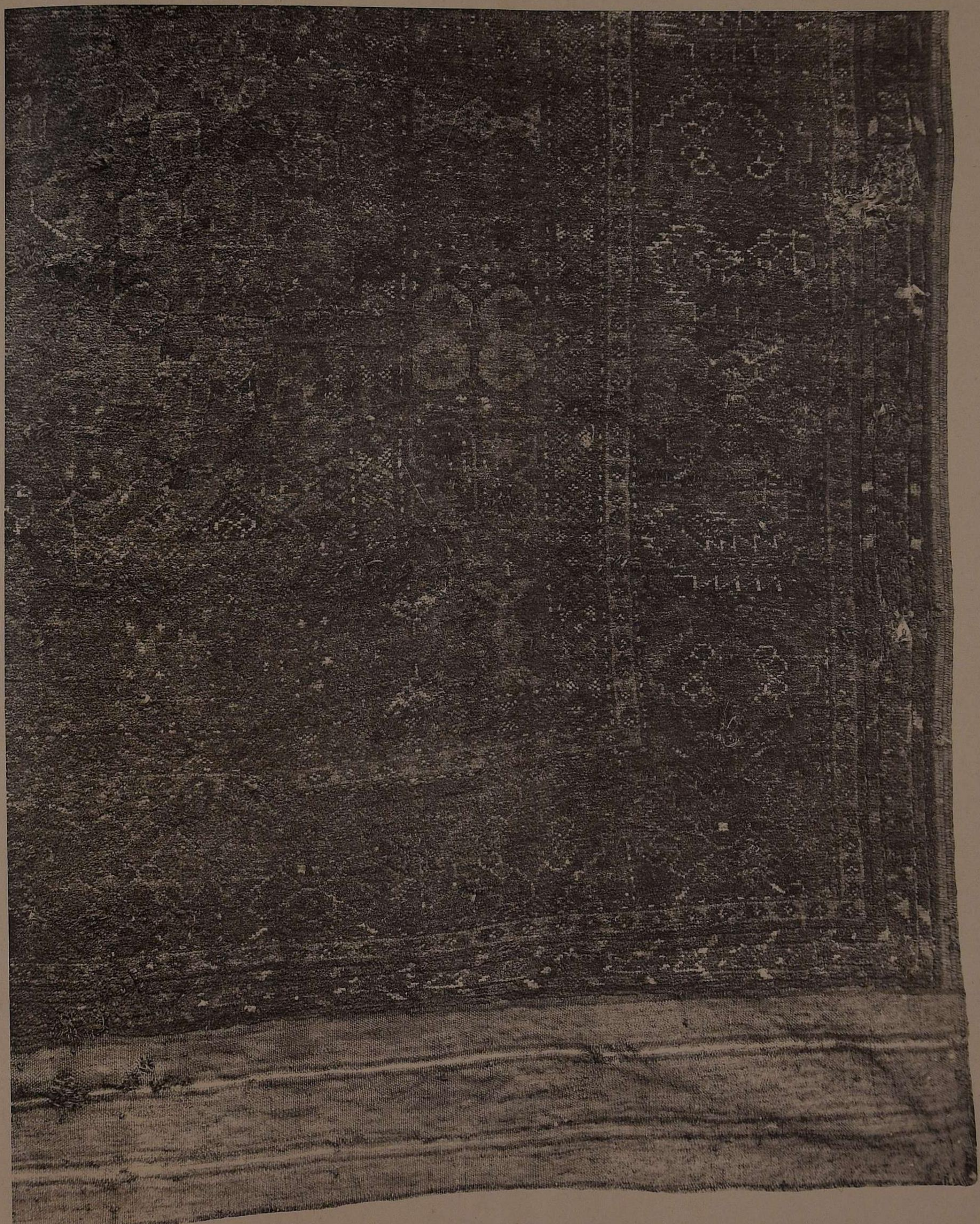
Woollen Carpet. Elura.

Woollen Carpet. Kashmir.

Woollen Carpet. Lahore.

Rug. Thana.

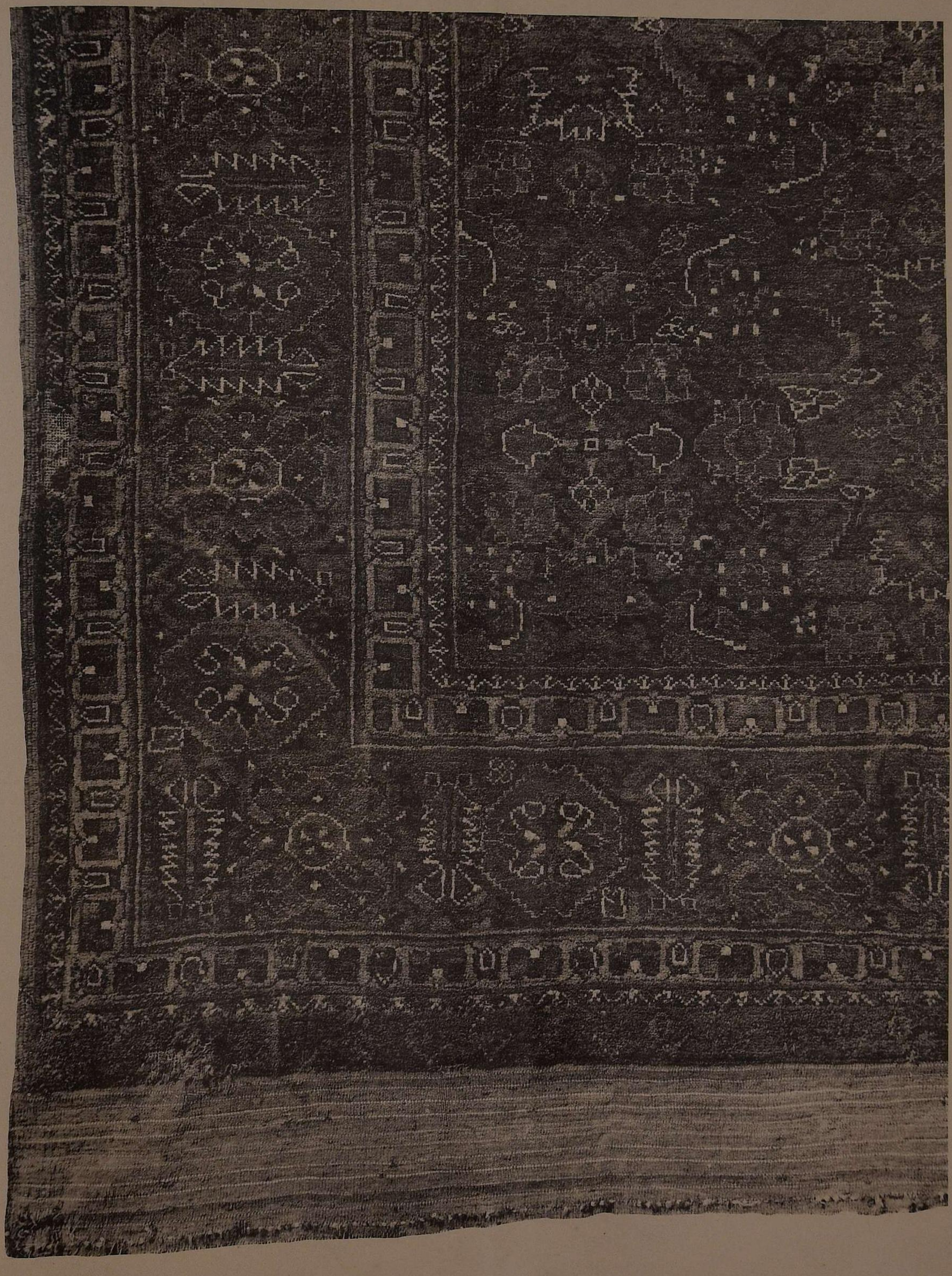
Woollen Pile Rug. Afghanistan.



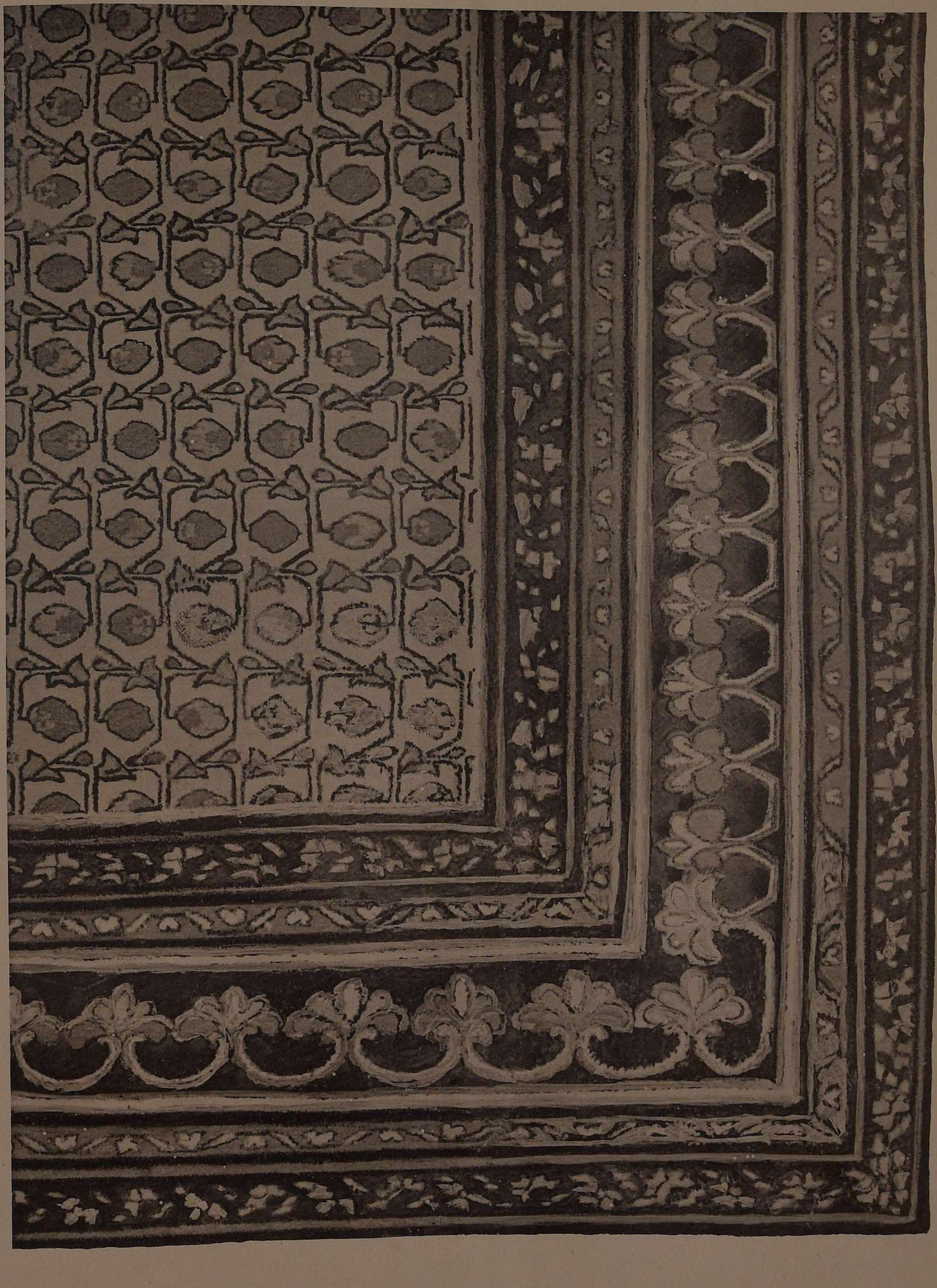
Woollen Pile Carpet. Afghanistan.

Cotton Carpet. Multan.

Cotton Carpet. Multan.



Woollen Pile Carpet. Afghanistan.



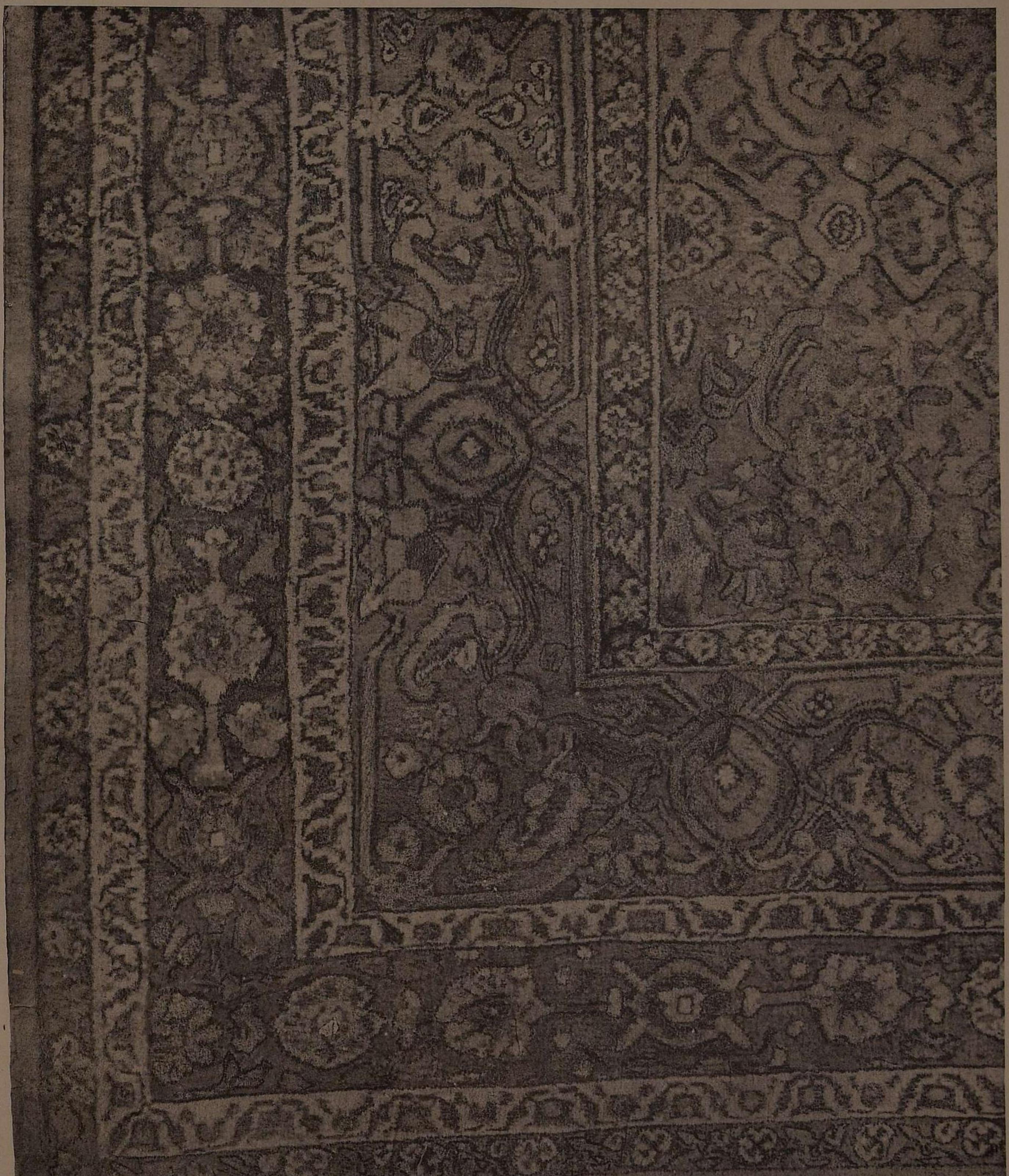
Woollen Carpet. Mirzapur.

Silk Pile Carpet. Warangal.

Silk Pile Carpet. Warangal.

Woollen Pile Carpet. Panjab.

Woollen Pile Carpet. Kashmir.



Woollen Pile Carpet. Panjab.

Woollen Pile Rug. Panjab.

IN THE PRESS.

THE THIRTY-SEVEN NATS,

A Phase of Spirit-Worship prevailing in Burma.

BY SIR RICHARD CARNAC TEMPLE, BART.

In this work the story of the Spirit-worship of the Burmese races is explained in all its forms and the difference between the indigenous and imported varieties is clearly shown. The extent to which each variety overlaps and influences the next is also fully brought out. In this way, an important part of Burmese social life, explaining many of the notions and beliefs of the people, usually hidden from the European observer, is made accessible to enquirers.

An account of Burmese Spirit-worship in general, with an explanation of the influence of the Buddhist and Brahmanic beliefs introduced from India on the west, and of superstitions added by the Shans on the east, is accompanied by a relation of the more prominent ideas current among the many Wild Tribes and underlying the innumerable ceremonial customs followed by the people. All these matters are treated as leading up to the main theme of the book, which is an Account of the Thirty-Seven Nats, or universally recognised Spirits of the Burmese, who play so overwhelming a part in native belief and superstition and are, nevertheless, so little known. The whole of the Nats, corresponding roughly to the "devils" of Southern India, the godlings of Northern India, the Saints of Islam and the supernatural heroes of many parts of the world, are treated historically and legendarily in detail.

The whole work is profusely illustrated by 13 full-page coloured illustrations and 11 in black and white from unique vernacular illustrated MSS. chiefly in the possession of the author. There are, in addition, about 30 coloured head and tail pieces from a MS. collection of drawings in the India Office Library, made about 1826; about 40 type blocks from photographs of a beautiful collection of carvings in wood in the possession of the author; and various other original type blocks interspersed about the text. The illustrations, which are fully explained, afford an opportunity of grasping the religious notions of the Burmese and the condition of the art of illumination among that people never before offered to European readers.

The illustrations are reproduced by Messrs. W. Griggs & Sons, Ltd.

In Imp. 4to (size of "Journal of Indian Art").

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W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, S.E.

READY IN FEBRUARY,

1906.

NOW READY.

AN ALMAIN ARMOURER'S ALBUM,

IN THE

National Art Library, South Kensington.

£3 : 3 : 0 net, in Royal folio. 31 Coloured Armour Plates; Hall of the Company of Armourers and Brasiers of the City of London; Estates Plate of the Armourers and Brasiers' Company, showing the Arms granted by the King of Arms when the Brasiers became united to the Company of Armourers, A.D. 1708-09; the Charter of Incorporation of the Armourers' Company, 3 May, 31 Henry VI., 1453; Grant of Arms to the Armourers' Company, 15th October, 1558.

With Introduction and Descriptive Notes by VISCOUNT DILLON, F.S.A.

The Album contains drawings in ink and colours of suits of armour made by Jacob Topf (Master Workman at the Armoury, Greenwich, 1590) for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, purchased from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers and Brasiers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

500 Photographs of the Ancient Monuments, Temples and Sculptures of India.

The Secretary of State for India in Council granted permission to use the very large collection of photographic negatives of Ancient Buildings, Sculptures, &c., from all parts of India, now in the possession of the India Office. These illustrate very fully the history and development of the various styles of Indian Architecture from the earliest times, in Buddhist, Brahmanical and Jaina Caves to Dravidian, Chalukyan, Indo-Aryan, and Saracenic temples, mosques, and other buildings. They constitute an indispensable series of illustrations of the art, history and mythology of India, and are of the very highest importance and interest to Orientalists, Artists and others, in University and Art Libraries, Oriental Institutes, &c.

These Indian archæological photographs are regarded by experts who have seen them to be so important for the study of Oriental Art and History that the present work was undertaken to supply a felt want. It is to consist of three portfolios, and is published by subscription.

After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stûpa; 19, the Sânchi Stûpas; 6, the Sârnâth remains; and 83, the many interesting Gandhâra or Græco-Buddhist sculptures found around Peshâwar. There are, besides, illustrations of Aśoka inscriptions, Bhâjâ Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

Part I (170 plates) is now ready. Parts II and III are nearly ready.

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And BERNARD QUARITCH, 15 Piccadilly, W.